

DISCO-ING IN GEORGE BLACKER

-HOSTILE COMMENT ON JAZZ.
-KOOKY KOUPLINGS
-SMALL CORRECTION TO
RUST'S "JAZZ RECORDS"

ODDS AND ENDS TIME — AGAIN!

A HOSTILE COMMENT ON JAZZ

From 1917 onward, it was fashionable in certain circles to denounce jazz. It didn't matter much what you called it so long as it was unfavorable. It may well be that some of those who indulged in this opprobrium were sincere in their beliefs, but it's not at all unlikely that many opportunistic poseurs were glad to hop on the bandwagon in hope of accumulating a few brownie points. Since few people took any of that guff seriously (look at the numbers of jazz records that survived to the present!), I have tended to look upon these diatribes as amusing. I got a chuckle out of a surprisingly recent one which I found in the February 1939 issue of "Reader's Digest"; indeed, I consider it well worth sharing with you. Herewith, from "Etude" via "Reader's Digest", Dr. James Francis Cooke:

"There has somehow been circulated the idea that jazz is the normal music of the common people. On the contrary, it is highly artificial, the result of a cultivated musical depravity. A few years ago, an explorer took a field-radio on an expedition to the jungles of the Orinoco River. The white men almost invariably demanded jazz; the Indians, who had never been out of the jungles, who had never heard any white man's music, went into raptures over grand opera and symphony concerts. And when Kentucky mountaineers travel 20 to 30 miles by wagon and by muleback just to hear a program at a "listening broadcast station", they show a curious disdain for jazz. They are instantly delighted by the better music and the symphonic programs, but hold their ears when the noise of the Harlem bedlamites is turned on. Their natural taste has never been perverted."

Humm. I can only say he must have had to look far and wide for square Indians and hillbillies.

KOOKY KOUPLINGS

I've encountered several records which couple mismatched sides—Heaven alone knows why! One of them dates from the teens it's a Phono-Cut vertical combining two instrumental sides, each of which has the proper label. Discographically, it reads this way:

A(5211A; mx. 1285)—"You're My Baby" — Schottische
(Brown-Ayer)
Dance Orchestra

B(5060B; mx. 1101)—"Thais" — Meditation
(Massenet)

Sylvain Noack, vln. solo, pno. acc.
On the side B label, the part on which the catalog number was printed has been cut out very neatly with a razor, leaving an oblong hole which is a little hard to spot at first glance, both the label and the record being black. I got the catalog number of this side from the wax, where it was stamped. What prompted anyone at Phono-Cut to make something like this, coupling two essentially unrelated sides of quite different ages? I welcome theories.....

Here's one from the early 30's, which I've owned for years. I found it in a Salvation Army store, in the days when they did stock worthwhile 78's. Discographically, it reads:

a(Vocalion 15788; mx. MP 5A)—"Marta" — Polka
(—)
Orquesta Concertina Internacional
b(Melotone 13370B; mx. C831)—"Farmer Gray"
(—)
Hoosier Hot Shots

Despite the exotic name, the "Orquesta Concertina Internacional" is John Wilfahrt's Orchestra from New Ulm, Minnesota, and the master was cut in Minneapolis. I'm still wondering why anyone combined a cornball band with a more-or-less legitimate polka orchestra. As with the Phono-Cut above, each side is labelled correctly.

Now for an oddity from Brunswick:
a(6541A; mx. B13060B)—"Rosetta"
(Hines) V.R.; Walter Fuller
Earl Hines & his Orchestra

b(6913B; mx SF 105A)—"Sleepy Head"
(Donaldson-Kahn)
from "Operator 13"
Mills Bros. (4 Boys & a Guitar)

The final oddity in the roster is apparently the result of someone's putting the wrong stamper into the press. The following Decca sunburst-label pressing shows no master numbers on the label; I read them from the wax, with this result:

Decca 223
A(38595)—"Ida and Dottie Polka"
(—)

B(38576)—"Four Little Blackberries"
(O'Connor)
King's Band

The goof occurred on side A, which does not play "Ida & Dottie" as advertised; rather, a dance band number—which I can't identify—is heard. I tried my best to trace it; I studied the Decca numerical listing in Kinkle's "Encyclopedia" to get the names of dance bands whose records were numerically adjacent to 223, and looked up the listings in both the dance band and jazz discographies—to no avail whatever. If anyone has a copy of 223 with the correct A-side stamper used, I'd appreciate having the master number of "Ida and Dottie"; I wouldn't be surprised if it turned out to be 38575. Also, if anyone has a copy like the one above, with 38595 on it, I'd welcome some suggestion regarding the title of the piece and, if it can be provided, the correct identity of the band. I would also welcome contributions to the "Kooky Kouplings Korner".

SMALL CORRECTION TO RUST'S "JAZZ RECORDS"

Whiteman's C6 35667 vs 50103D
In volume 2 of Rust's "Jazz Records", a note appears under the listing of Paul Whiteman's version of "Sweet Sue" on page 1686. It says the dubbed-master reissue on Columbia 35667 is an edited version, somewhat abridged so the performance could be got to fit a 10-inch record. This is not so, as I discovered very recently when I had copies of both 50103D and 35667 available. I played both records back-to-back, listening carefully and timing them with a stopwatch. 50103D timed out at 4 minutes, 25 seconds; 35667 timed out at 4:26. The dubbing technician used a combination of reduced cutting level, slightly finer grooves and closer groove spacing to get the full contents of the 12-inch disc onto the 10-inch one without sacrificing a note.

(more oddities and loose
ends a-coming !!)

All comment to:
GEORGE BLACKER
345½ South Main Street
Cheshire Ct. 06410

Another Four Word Review "RR recommends 'em highly"

CHRONOLOGIC JAN PEECE DISCOGRAPHY 1932 - 1980

compiled by Emil R. Pinta



A listing of American catalogue numbers, recording dates, and matrix numbers for his commercial recordings, World and Associated transcriptions, V-Discs.

Emil: First of all thank you for the review copy of your CHRONOLOGIC JAN PEECE DISCOGRAPHY. Its 8½ X 11" format certainly contains pages and pages of discographical erudition on the great Jan Peerce, indeed one of my very favorite tenors. His "Bluebird of Happiness" is an all-time classic. You have done an admirable job tracing Jan's very early fledgling years as a pop music recording artist right up through his concert and grand opera recordings. Needless-to-say you chose to discographically document a very prolific recording artist whose artistry efforts were spread through many recording labels, making your discographical direction a very laborious one. Your un-masking of his nom-de-plumes' Randolph Joyce and Paul Robinson is to be commended. Your delving into his early 30s dance band vocalist years when he was Pinkie or Jack Pearl along with your un-masking of Jan's uncredited vocal refrains on recordings show the depth of research you went through in order to make Jan's discography as complete as possible. Another fine thing that you have done was to let the proverbial door open for further research on perhaps Jan's earliest un-credited recordings in the late 20s. We have heard "My Ohio Home" on Grey Gull 1505 (mx.2811) which you list and have found a remarkable resemblance between this recording and his early 30s Crown Record efforts. I'm fairly certain we heard others which have that Jan Peerce sonority—but unfortunately we neglected to document same. Att: readers! Check out your Grey Gull family uncredited or pseudonymous vocals and check with Emil. To add another Jan Peerce vocal performance to his illustrious recording legacy would be splendid.

This Jan Peerce discographical survey by Emil Pinta is a necessity not only for our arduous RR readers, but for all the library institutions, world-wide.

Write to EMIL R. PINTA, 685 OXFORD STREET, WORTHINGTON OHIO 43085 USA —and get the details on how you can acquire his worthy work. —LK for RR

** About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATLEY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR etc) recordings

The following back issues of BLUES RESEARCH are available:
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ISSUE 9 — Nashboro, Exoello, Naxos, etc —and label index of issues 1 thru 8
ISSUE 15— Manor, Arco, Regis and JOB
ISSUE 16— Sittin' In With, Jax, Harlem, Delta, Jade, Super Disco, etc.
ISSUE 17— Detroit labels: Fortune, Sensation, J.V.B., Hi-4, Strata-8
(Att: Issue 17 was incorporated into RR issue 129/30)

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167/8 169/70 171/2 173/4 175/6 177/8
179/80 181/2 183/4 185/6 187/8 189/90
191/2 193/4 195/6 197/8 199/200 201/2
203/4 205/6 207/8 209/10 211/2 213/4
215/6 217/8 219/20 221/2 223/4 225/6
227/8

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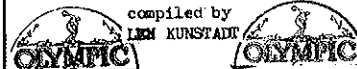
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THE LABELS BEHIND BLACK SWAN



compiled by
LEN KUNSTADT

From this point on we carry on their good work with supplemental information of research value and statistics with press coverage from the trade's "Talking Machine World" and the "Chicago Defender" of when the Black Swan/Olympic tie-in came into being.

- APRIL 1922 Black Swan Takes Over Company!
- Negro concern buys Remington Phonograph Corp., a large concern founded by grandson of inventor of Remington Rifle & Remington typewriter. The successful bidder and purchaser of the plant was representative of the Pace Phonograph Corp. makers of Black Swan record of which Harry H. Pace is president. An interesting feature of the sale is that it was in this plant that Mr. Pace first began to make phonograph records. The hostility of certain large companies to his entering the record business was so great that they purchased this plant from its then owners and sold it to the Remington concern. In order to push off Mr. Pace's facilities for manufacturing, he went ahead and in face of many obstacles placed the Black Swan record on the market. In 12 months the company has been so successful & made so much profit that it was able to buy the same plant that its competition had sought to keep it out of a year ago. Fate sometimes plays queer pranks and this is one of them in connection with the development of a new field of negro business.

NOW THE FLETCHER RECORD CO.

Plant of Olympic Disc Record Corp. Purchased by Harry Pace and John Fletcher and Will Be Operated by a New Corporation

The plant of the Olympic Disc Record Corp., located at Meadow and Creek streets, Long Island City, according to an announcement, was recently purchased jointly by Harry Pace, of the Pace Phonograph Corp., and John Fletcher and has been reorganized as the Fletcher Record Co., Inc. The officers of the company are: John Fletcher, president, and Harry H. Pace, vice-president and treasurer. Mr. Fletcher has long been known in recording circles, having been one of the pioneers in that field. He was the organizer and head of the old Operaphone Co., Inc., which one time occupied the same plant, it later being taken over by the Olympic Disc Record Corp. on whose staff Mr. Fletcher was retained in executive capacity.

The Fletcher Record Co., Inc., has been operated, since the acquisition, exclusively for the production of Black Swan Records marketed by the Pace Phonograph Corp. It is understood that the plant is now running to capacity and the arrangement with the Pace Phonograph Corp. gives this latter company exceptional facilities, not only for quantity production, but for the rendering of unusual service, owing to the location of the plant.

Harry Pace, president of the Pace Phonograph Corp., in speaking of the development of his company, said: "We are now issuing ten numbers a month instead of three, on which basis this business was started. We do our own recording, plating, pressing, as well as printing of every description, in the above plant."

There is some likelihood that in the early Fall Mr. Fletcher will revive the pressing of the Olympic record.

From the Talking Machine World we also reproduce an "Advance Record Bulletin" of Black Swan for August 1922 which indicated many Olympic recordings being heralded as Black Swan recordings under bogus names (eg. 14116, 10068/9/70, 60002, 25002 and 18047). See our forthcoming listing unmasking their identities.

THE TALKING MACHINE WORLD

ADVANCE RECORD BULLETINS FOR AUGUST

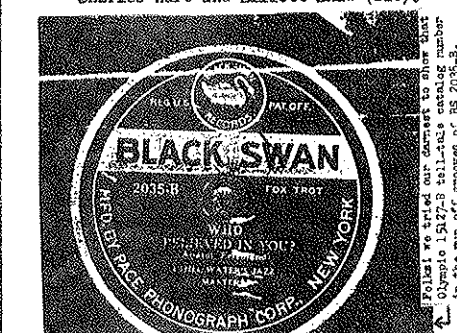
BLACK SWAN RECORDS	
14116	POPULAR SONGS
14117	POPULAR SONGS
14118	POPULAR SONGS
14119	POPULAR SONGS
14120	POPULAR SONGS
14121	POPULAR SONGS
14122	POPULAR SONGS
14123	POPULAR SONGS
14124	POPULAR SONGS
14125	POPULAR SONGS
14126	POPULAR SONGS
14127	POPULAR SONGS
14128	POPULAR SONGS
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14195	POPULAR SONGS
14196	POPULAR SONGS
14197	POPULAR SONGS
14198	POPULAR SONGS
14199	POPULAR SONGS
14200	POPULAR SONGS

In closing we will list those Black Swans which our exploratory investigation prove come from Olympic recordings, by properly identifying the true identity of the Olympic artists. A blatant illustrated example of the Black Swan Olympic intrigue appears on our front cover as by a "mysterious" Mamie Jones who in reality is the famous white delineator of song, AILEEN STANLEY. The tell-tale almost obliterated Olympic catalog numbers in the run-off grooves gives it away! We would like to mention that the following listing come from a variety of sources, they being a Black Swan catalog; various periodicals including the Chicago Defender; investigative research of the actual Black Swan recordings by our discographical fraternity - and our pioneering discographical and historical delving in the "Black Swan Story" which was serialized 30 years ago in our Record Research issues nos. 4, 5, 6, 7, 8, 9, 11, 13, 14, 15 and 16. The information is surprisingly still up-to-date and of fine research value for today's scholar.

2025 HENDERSON NOVELTY ORCHESTRA
- Sweet Lady and Gypsy Blues (on OL 15124-A and OL 15121-B resp. as by Irving Weiss and his Ritz Carlton Orch.)

2031 ARTHUR WILLIAMS and WALTER JOHNSON
- Jesus I Come (on OL 20101-B as by George Craig and Charles Knapp)
LORENZO WELLS
- The Holy City (on OL 20102-A as by Charles Hart)

2030 HERBERT BLACK
- Lead Kindly Light (on OL 20102-B as by Charles Hart and Elliott Shaw (sic)).



2035 ETHEL WATERS JAZZ MASTERS
- Who Believed In You (on OL 15127-B as by Irving Weiss and his Ritz Carlton Orch.)

2041 JOE BROWN'S ALABAMA BAND
- Sal-O-May
(Bob Colton saw this side and 15132-B was found in run-off grooves - therefore leading us to believe it was an Olympic. On checking what we have listed in the Olympic listing we find via Rust other titles. Confusion! eh)
- How Many Times (on Olympic 15131 or 15132 (take your choice!)) as by Yerkes.....)

2042 SALLY SWIFT'S JAZZ BAND
- Blue Danube Blues (on OL 15133-A as by Yerkes Metropolitan Dance Players)
- Have Your Forgotten (on OL 15131-B as by Yerkes Master Players)

2058 HAYNES HARRIS SYNCHOPATORS
- Hawaiian Blues (on OL 15108-B as by Rudy Weidoff's Californians)
- Melody In F (on OL 15118-B as by Earl Fuller's New York Orch.)

2059 HAYNES HARRIS SYNCHOPATORS
- You Ought To See My Baby (on OL 15108-A as by the Palace Trio)
- Lantern Of Love (on OL 7 as by ?)

2061 DANNY LEWIS - Banjo Solo
- Coconut Dance (on OL 18113-A as by Fred Van Eps)
GEORGE BROWN - Piano Classic -
- Kitten On The Keys (on OL 18112-A as by Lindsay McPhail)

The George Brown listing comes from the Chicago Defender. Carl K. documented this item and the artist listed for the "Kitten..." is Harry Hubert!

2062 JOE BRIGGS also 60002
- Southern Dixie Medley (on OL 18113-B as by Fred Van Eps)

2063 CREOLE TRIO also 60003 as by Sterling Trio
- Happy Days and Sweetest Story Ever Told (on OL 18101-A and OL 18101-B resp. as by Philharmonic Trio (Violin, Flute and Harp)

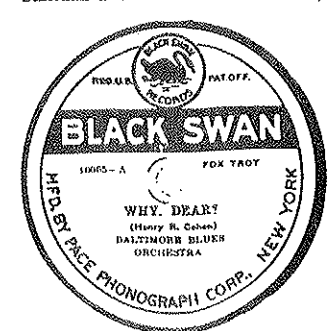
2064 BALTIMORE BLUES ORCH.
- Saturday (on OL 15114-A as by Lanin's Roseland Orch.)
- Dapper Dan (on OL 15133-B as by Club Maurice Orch.)

2065 ROYAL HAWAIIAN GUITARS also 25001
- Hawaiian Twilight (on OL 16101-A as by Hawaiian Singing Guitars)
- Ciribiribin (on OL 16103-A as by Louise and Ferreira)

2066 BUFFALO MILITARY BAND also 23001
- My Maryland March and National Emblem March (on OL 18102-B and OL 18102-A, resp. as by Olympic Military Band)

2067 JACK GREEN also 40001
- No News and The Three Trees (on OL 21101-A and OL 21101-B, resp. as by Victor Fletcher) (LK.. any relation to John Fletcher??)

2068 SMITH BROTHERS also 60001
- Neapolitan Medley and Dolores (on OL 18107-A and OL 18107-B resp. as by Santini Brothers accordion duet)



See statistics for 10065 at top of next column.

** The BLACK SWAN/OLYMPIC Connection **

2069 BALTIMORE BLUES ORCHESTRA also 10065
- Why Dear and Learn To Smile (on OL 15120-B and OL 15119-B resp. as by Bennie Kreuger's Orch.)

ADVANCE RECORDS FOR SEPTEMBER

BLACK SWAN RECORDS	
10071	HONEYMOON BLUES
10072	LOVE DAYS
10073	THE LAST WALTZ
10074	THE LAST WALTZ
10075	THE LAST WALTZ
10076	THE LAST WALTZ
10077	THE LAST WALTZ
10078	THE LAST WALTZ
10079	THE LAST WALTZ
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10198	THE LAST WALTZ
10199	THE LAST WALTZ
10200	THE LAST WALTZ

Olympic connections should be investigated for BS 10071, 10072, 25003, 60003 and 18046. See our listing for some of these!

ADVANCE LIST DECEMBER RECORDS

BLACK SWAN RECORDS	
2026	ONE FROM ST. NICHOLAS
2027	ONE FROM ST. NICHOLAS
2028	ONE FROM ST. NICHOLAS
2029	ONE FROM ST. NICHOLAS
2030	ONE FROM ST. NICHOLAS
2031	ONE FROM ST. NICHOLAS
2032	ONE FROM ST. NICHOLAS
2033	ONE FROM ST. NICHOLAS
2034	ONE FROM ST. NICHOLAS
2035	ONE FROM ST. NICHOLAS
2036	ONE FROM ST. NICHOLAS
2037	ONE FROM ST. NICHOLAS
2038	ONE FROM ST. NICHOLAS
2039	ONE FROM ST. NICHOLAS
2040	ONE FROM ST. NICHOLAS
2041	ONE FROM ST. NICHOLAS
2042	ONE FROM ST. NICHOLAS
2043	ONE FROM ST. NICHOLAS
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2095	ONE FROM ST. NICHOLAS
2096	ONE FROM ST. NICHOLAS
2097	ONE FROM ST. NICHOLAS
2098	ONE FROM ST. NICHOLAS
2099	ONE FROM ST. NICHOLAS
2100	ONE FROM ST. NICHOLAS

Olympic connections should be investigated for BS 2026, 10065, 10066, 25003, 18046 and 60007. See our listing for some of these!

2070 JOHNSON ALL STAR ORCH also 10066
- Song Of Love (on OL 7 as by ?)
- Figaro (on OL 15124-B as by Irving Weiss and His Ritz Carlton Orch.)

2071 LAUREL DANCE ORCH also 10067
- Someone Else (on OL 15109-A as by Benny Kreuger's Orch.)
- Learning (on OL 15105-A as by Green Brothers Novelty Band)

2072 FRED S. MITH'S SOCIETY ORCH also 10068
- Zowie and Arabia (on OL 15123-B and OL 15105-B, resp. as by Green Brothers Novelty Band)
(LK note.. possibly we have a tie-in with Operaphone 21135 of Zowie)

2073 HENDERSON DANCE ORCH also 10069
- The Last Waltz (on OL 15113-B as by Jerry Kelly's Orch.)
- Jane (on OL 15118-A as by Lanin's Roseland Orch.)

2074 ETHEL WATERS JAZZ LATTERS also 10070
- Spread Yo' Stuff (on OL 15101-B as by Palace Trio with Orch.)
- Smuggle (on OL 15110-A as by Van Eps Quartet)

2075 LAUREL DANCE ORCH also 10071
- Honeymoon Blues (on OL 7 as by ?)
- Cherry Blossom (on OL 15112-A as by Lanin's Roseland Orch.)

2080 HENDERSON DANCE ORCH also 10076
- Wang Wang Blues (on OL 15106-A as by Benny Kreuger's Orch.)
- Lucky Dog (on OL 15107-B as by Lanin's Roseland Orch.)



Peggy LEE
Capitol
TALKING TO MYSELF ABOUT YOU
LARRY LAROO
LILI BOLERO



Johnny Mercer
Capitol
GOOFUS
THE HILLS OF CALIFORNIA

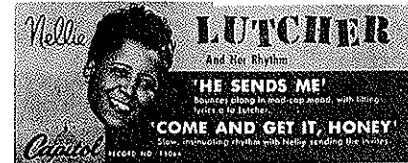


Kenyon
Capitol
THE PEANUT VENDOR
THERMOPLAS

** CAPITOL 15000 SERIES 78 RPM OCT.1947 to MAR.1949 **				15071	HAL DERWIN & ORCHEST.	Melody Time	
compiled by BILL BENNETT						Always	
15040	JO STAFFORD	It's Monday Every Day It's Written In The Stars	2918- 3163-	15072	GORDON MACRAE	It's Magic Spring In December	2684- 2688-
15041	GORDON MACRAE	That Feathered Feelin' Matinee		15073	JACK SMITH & CLARK SIST.	Takin' Miss Mary To The Ball The Flower Seller	
15042	MARTHA TILTON	I'm Not So Bright That's Gratitude	2940-4 2925-4	15074	DINNING SISTERS	The Last Thing I Want In Your City The Bride & Groom Polka	
15043	JAN GARDNER & ORCH.	Serenade My Extraordinary Gal	3165-2 3166-3	15075	CLARK DENNIS	On The Little Village Green Jalousie	
15044	BENNY GOODMAN & ORCH.	You Turned The Tables On Me Give Me Those Good Old Days	2599- 2724-	15076	'SCAT MAN' CROTHERS	The Thing Dead Man's Blues	3235- 3237-
15045	RED INGLE & NATURAL ?	Cigaretts & Whiskey & Wild, Wild Women Pearly Maude	2773-5 2942-3	15077	THE SPORTSMEN	Tootie Oolie Doolie You Can't Be True Dear	
15046	THE SPORTSMEN	My Wife Has Gone & Left Me Helen Polka	3197-1 3232-5	15078	JACK SMITH & CLARK SIST.	Baby Face Heartbreaker	
15047	BILLY BUTTERFIELD & ORCH.	I Can't Get Started Flip-Flip	2502- 2506-	15079	MARGARET WHITING	It's You Or No One Nobody But You	2792- 2079-
15048	PEGGY LEE	Talking To Myself About You Laroe Laroe, Lili Bolero	2457-3 2608-5	15080	KING COLE TRIO	It's The Sentimental Thing To Do Put 'Em In A Box	1960- 2529-
15049	PAUL WESTON & ORCH.	Moonlight Madonna Etude In E		15081	SAM DONAHUE & ORCH.	Sax-a-Boogie I'll Get Along Somehow	2521- 2652-
15050	NAPPY LANARE La. L.L.	South Hampart Street Parade Mama Inez	2390- 2393-	15082	ERNIE FELICE QUARTET	Street Of Dreams Woo-Go-Ma-Choo-Ga	
15051	J. MERCER & P. PIPERS	The Hills Of California Goofus		15083	RED MORVO'S NINE	Hollyridge Drive Under A Blanket Of Blue	2345- 2346-
15052	STAN KENTON & ORCH.	The Peanut Vendor Thermoplas	2668-2 2670-3	15084	JO STAFFORD	Better Luck Next Time Roses Of Picardy	2743-
15053	ALVINO REY & ORCH.	G-String Boogie Anitra's Boogie		15085	KING COLE TRIO	A Boy From Texas My Fair Lady	1957- 2932-
15054	NAT KING COLE	Nature Boy Lost April	2193-5 2928-3	15086	ANDY RUSSELL	It Only Happens When I Dance With You If I Were You	
				15087	KAY STARR	Snuggled On Your Shoulder	2647-



Julia Lee
Capitol
THAT'S WHAT I LIKE
CRAZY WORLD

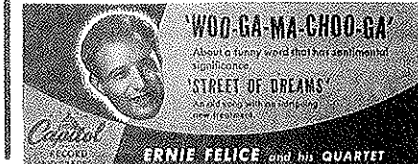


Nellie Lutcher
Capitol
HE SENDS ME
COME AND GET IT, HONEY



Margaret Whiting
Capitol
IT'S YOU OR NO ONE
NOBODY BUT YOU

15095 ANDY & DELLA RUSSELL	What Do I Have To Do? Long After Midnight		15088 JAN GARDNER & ORCHESTRA	Nobody But You The Blue Bahamas	
15096 MEL POWELL	Anything Goes That Old Black Magic	2807- 3157-	15089 FREDDIE STEWART	Niether Could I On The Street Of Negrot	
15097 THE PIED PIPERS	Crying For Joy At A Sidewalk Penny Arcade	2900- 3013-	15090 PEGGY LEE	Baby, Don't Be Mad At Me Caramba, It's The Samba	2559-3 2602-4
15098 MARGARET WHITING	Please Don't Kiss Me April Showers (10088)	2789-	15091 GORDON MACRAE	Stoppin' Out With My Baby Evelyn	2527-
15099 THE SUNSET TRIO	A Little Imagination Wagon Wheels		15092 SKITCH HENDERSON ORCH.	Beyond The Blue Horizon A Fella With An Umbrella	1398-4 2655-2
15060 JULIA LEE	That's What I Like Crazy World	2444-3 2460-2	15093 THE SUNSET TRIO	I Love You That Five O'Clock Feeling	
15061 LUIS BUTLER	Father Goose Dreams In My Heart		15094 THE PIED PIPERS	Highway To Love My Happiness	2777-2 3280-7
15062 STAN HASSEIGARD	Swedish Pastry Who Sleeps?	2872-1 2886-5	15095 PETE BAILY'S CHICAGOANS	I Want To Linger What's Your Story?	2589-3 2597-5
15063 ANDY RUSSELL	Love Of My Life Blue Shadows On The Trail	2801-2 2851-4	15096 J. MERCER & P. PIPERS	Sweetie Pie The First Baseball Game	3096- 2499-
15064 NELLIE LUTCHER & RHYTHM	He Sends Me Come & Get It, Honey	3051- 4000-3	15097 ELLA MAE MORSE	A Little Further Down The Road A-Piece Bombo B. Bailey	1897-2 2786-5
15065 FREDDIE SLACK & ORCH.	Ooh Ooh, Baby An Old Piano That Played By Itself	3075-2 2871-3	15098 JERRY COLONNA	Where Do You Work-A-John? Pass A Piece Of Pizza Please	3101-2 3100-1
15066 SPIKE HASKELL JOLLY MIIS.	Pretzels & Beer Polka Peck-a-boo Waltz	3256-1 3257-1	15099 DAVE FRANKLIN	Just A Girl That Men Forget I'm A Cheerleader	
15067 CHUY REYES & ORCHESTRA	Rhythm Rhapsody Rhumba Boogie		15100 JOE ALEXANDER	If I Should Lose You Blue Holiday	1589- 1992-
15068 JO STAFFORD	Suspicion Clabberin' Up For Rain	2919- 2920-	15101 TEX WILLIAMS W. CARAVAN	Benjo Polka (48009) Pretty Red Lights	1510-1 2240-3
15069 BENNY GOODMAN SEXTET	Shirley Steps Out The World Is Waiting For The Sunrise	2722- 3149-	15102 JACK SMITH & CLARK SIST.	Tea Leaves Highways Are Happy Ways	2957-1 2958-4
15070 LES PAUL	Hip Billy Boogie What Is This Thing Called Love?	3268-1 3269-1	15103 THE PIED PIPERS	Smiles Judalino	2336-2 3011-4



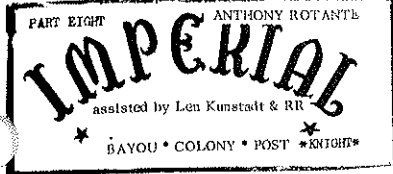
Ernie Felice and his QUARTET
Capitol
WOO-GA-MA-CHOO-GA
STREET OF DREAMS



Gordon MacRAE
Capitol
STEPPIN' OUT WITH MY BABY
EVELYN



Andy and Della Russell
Capitol
Lissin' matrix numbers, etc really welcome. Send all information to BILL BENNETT, 61 NEWHAVEN ROAD, EAST HURON, 3151, VICTORIA AUSTRALIA



IMPERIAL
BAYOU • COLONY • POST • KNIGHT

Thank you lessrs. Cedric Hayes (Oxford England), George Moonogian (Haverhill MA) Vic Pearl (Worcester MA), Chris Strachwitz -of Arkhoolie fame (El Cerrito CA) and Michael Sweeney (Wethersfield CT) for your prompt help in supplying statistics and/or label copies for this latest installment which will feature the Imperial adjunct labels, POST and KNIGHT, along with Bayou and Colony addenda.

First of all let's go head long into Post Records. Vic Pearl and Cedric Hayes have provided statistics for Post 2010, 2013, 2014, 2015 and 2016. Vic also sent us label copies of Post 2002, 2003, 2008, 2013 and 2016. George Moonogian dispatched our way label copies of 2004 and 2006. Gentlemen our congrats!

Here's the Post label listing which was originally initiated by Rotante and added to by Vic, Cedric and George.

POST RECORDS All IM #x. prefixes except 2005			
2001 EARL CURRY	Somebody Stole My Girl From Me Special Girl	897 895	1955
2002 T-BONE WALKER	The Reason I Got So Worried	335 333	
2003 THE KIDDS	You Broke My Heart I Won't Be Back	758 757	
2004 THE HAWKS	Why Oh Why These Blues	706 789	
2005 SALMAS BROTHERS	I Don't Care City Born City Bred	IF-717 IF-701	
2006 THE GAY NOTES	Hear My Plea Crossroads	-922 923	
2007 PEE WEE CRAYTON	Don't Go I Must Go On	860 921	
2008 ELMORE NIXON	The Reason Don't Do It	920 925	1955
2009 THE SHARP TONES	Since I Fell For You Made To Love	924 871	
2010 CLISTON CHAMBER	Country Bred Rockin' The Top	871 935	
2011 EARL CURRY	Hobo Love Somebody	951 950	
2012 RUTH DURAND	Tin Can Alley I'm Wise	985 986	
2013 AL REED	She's Rolling Drops of Rain	892 891	
2014 LITTLE SON JACOBSON	No Honey Lonely Blues	528 527	
2015 ROCKING BROTHERS	Teen Time Theme Midnight Dream	825 827	
2016 CLISTON CHAMBER	Evening Shadows (825) and A Midnight Dream (827) By The Water	870M 935N	

Att: above 2015 is from Pearl. Hayes lists 2015 as ROCKIN' BROTHERS - Evening Shadows (825) and A Midnight Dream (827)

Att: Hayes adds the following, "retitled -see 2010" for mx.935 and furthermore he lists the artist as CLISTON CHAMBER.

In closing are there any listings above 2016 ???



THE REASON
T-BONE WALKER
IM-132-A

YOU BROKE MY HEART
THE KIDDS
IM-758

THESE BLUES
THE HAWKS
IM-728

DON'T DO IT
ELMORE NIXON
IM-950

HEAR MY PLEA
THE GAY NOTES
IM-021

SHE'S ROLLING
AL REED
IM-891

ROCKIN' HOP
CLISTON CHAMBER
IM-935



KNIGHT
X2001
IM-243

KNIGHT
X2012
IM-130

KNIGHT
X2007
IM-746

A QUARTER TO TWELVE
THE ROBINS
IM-1708

LITTLE DARLING
JESSE BELVIN
IM-1812

BEYOND THE BLUE HORIZON
SMILEY LEWIS
IM-1813

Our next label is KNIGHT with Vic Pearl in the research forefront. Vic also supplied us with label copies of this very rare product.

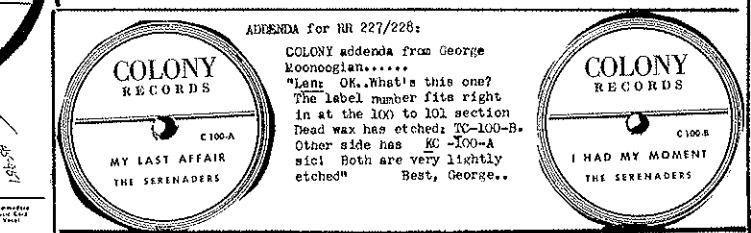
KNIGHT 2000
Sept. 1955 - April 1959

compiled by VICTOR PEARLIN
with help from BILL DANIELS and CEDRIC HAYES

Owing to the fact that Rotante did not include the KNIGHT listing in his initial Imperial work, we must thank Vic Pearl for initiating this Imperial adjunct into the overall Imperial research scheme. Correspondence to Victor Pearl, P.O. Box 199, Greendale Station, Worcester, Mass 01606 U.S.A. *****

2001 The Robins	A Quarter To Twelve Pretty Little Dolly	IM-1708 IM-1709
2002 The Popsicles	This Is The End Thumb Print	IM-1697 IM-1698
2003 Grady Chapman	Star Light, Star Bright Say You Will Be Mine	IM-1754 IM-1755
2004 Irving Ashby	Feelin' Blue Rock-A-Chu	IM-1764 IM-1317
2005 The Turks	I'm A Fool It Can't Be True	IM-1810 IM-1811
2006 Jessie Belvin	BB Cruising BB Night Hop	IM-1802 IM-1803
2007 Smiley Lewis	Baby Please I Shall Not Be Moved	IM-1028 IM-1658
2008 The Robins	It's Never Too Late A Little Bird Told Me	IM-1831 IM-1832
2009 Allen Roberts	Angel In My Life Give Me Your Hand	(source please!) no matrix shown IM-1155R
2009 Rudy Jackson	Give Me Your Hand Angel In My Life	IM-1155R IM-866R
Att: Hayes' listing; further notes that "Give Me Your Hand" (1155) came out on Imperial 5125 as by Rudy Jackson -and that "Angel In My Life" (866) came out on Imperial 5351 as by The Jewels.		
2010 The Lovettes	Written In The Stars Puzzling Love	IM-1794 IM-1795
2011 Smiley Lewis	Lost Weekend By The Water	IM-1794 IM-1029
Att: Hayes' listing gives IM-795 for "Lost Weekend". IM-794 is by Bobby Kittell And The Poppers going "Jim In Love" which was issued on Imperial 5346. Also Hayes adds (Still Water), thereby having it read "By The Water(Still Water)"...		
2012 Jesse Belvin	BB Little Darling BB Deacon Dan Tucker	IM-1812 IM-1813

Billboard Release Dates:		Recording Dates:	
2001	9/58	IM-794	June 1954
2003	10/58	IM-1028-1029	April 1956
2005	12/58	IM-1164	Oct 1956
2009	3/59	IM-1668	June 1958
2012	4/59	IM-1697-1698	June 1958
		IM-1708-1709	July 1958
		IM-1754-1755	July 1958
		IM-1810-1811	1st Week Nov 1958
		IM-1831-1832	Nov 1958



COLONY RECORDS
C100-A
MY LAST AFFAIR
THE SERENADERS

COLONY RECORDS
C100-B
I HAD MY MOMENT
THE SERENADERS

more addenda for RR 227/228:

BAYOU matrix additions from Vic Pearl...

002 Soldier's... 002-A
In The... 002-B
012 Chittlin'... FK-18
Fig... FK-21
014 Hometown... FK-21
Tea... FK-22
018 Catastrophe... FK-25
Galaxy... FK-26

also matrix addition from Vic for Imperial 5249 - Dave Bartholomew -Ain't Tight FK-16 -and Chris Strachwitz provide matrices for Bayou 001, they being 001 A&B, Chris also confirms Pearl's Bayou's matrices on 014. - And Michael Sweeney adds the following matrices to Bayou 017 Joe Houston - Scramble... FK-24 -and 018 - Dave Bartholomew -Ain't Tight FK-16 -and Chris Strachwitz provide matrices for Bayou 001, they being 001 A&B, Chris also confirms Pearl's Bayou's matrices on 014. - And Michael Sweeney adds the following matrices to Bayou 017 Joe Houston - Scramble... FK-24 -and 018 - Dave Bartholomew -Ain't Tight FK-16 -and Chris Strachwitz provide matrices for Bayou 001, they being 001 A&B, Chris also confirms Pearl's Bayou's matrices on 014. - And Michael Sweeney adds the following matrices to Bayou 017 Joe Houston - Scramble... 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RAGGING the CLASSICS

JOHN SAM LEWIS



Francis Macmillen

THE LAM FROM MARIETTA -Part One-

A good many years ago Tom Clear acquired an English Columbia of a performance by a violinist named "Frances Macmillen." Tom naturally assumed that the performer was a woman, learning later that the violinist was actually a man, and, as a matter of fact, one of the most distinguished American violinists of the early twentieth century. Born in Marietta, Ohio, October 4, 1885, Francis Macmillen (to spell his name correctly) managed to absorb the three most noted violin tuitions of the turn of the century: the Joachim-Poehschule für Musik; the Auer school at St. Petersburg; and the Franco-Belgian tradition at the Brussels Conservatory. The last tuition seemed to have dominated with Macmillen. He received a first prize at the conservatory, together with the Van Halse Prize of \$5000. He is the only American, it appears, who has ever won the Van Halse.

In April, 1986, I received a letter from James Dixon of Marietta asking if I had any information about Francis Macmillen and inquiring if Macmillen had ever recorded. Jim had enclosed a clipping from the Marietta Times, a column by Ted Bauer, who had written about Macmillen, getting most of his material from Jim and a booklet written by Nellie Best Speary titled *Music and Life in Marietta, Ohio* (1939). I quickly wrote back saying, in effect, that I had quite a bit of information already assembled, that indeed Macmillen had recorded for Gramophone and U. S. Columbia, and that I had been planning to write up some of the material I had on this artist for RR. Jim later sent me a xerox extract from Mrs. Speary's booklet and supplied me with information I did not have. Although I learned the year of Macmillen's death (1972) from the late Brooks Morris, the founding conductor of the Fort Worth Symphony Orchestra, I do not have the exact date or place of his death. If any reader has that information please send it to me or to J. L. Dixon/400 Phillips St./Marietta, Ohio 45750.

Francis Macmillen had a close connection with my part of the country and had been friends with Brooks Morris and his wife (she had studied violin with him) and with E. Clyde Whitlock, for many years the music editor of the *Fort Worth Star-Telegram*, who was leader also of a local string quartet. The late Mr. Whitlock wrote an extended feature story about Macmillen for the *Star-Telegram*. The clipping, furnished me by Jeanetta Boswell of Arlington, is undated but seems to date from about 1940. In it, Clyde Whitlock says that he first heard Macmillen at Ferrill, Texas (some 20 miles east of Dallas) in 1911. The violinist made his first appearance in Fort Worth in 1922.



The Whitlock feature also reveals an important milestone in Francis Macmillen's career. He was the first violinist to play an entire program over the radio. That occurred in St. Louis (KSD) in March, 1923.

During the First World War, Macmillen had been commissioned in the U. S. Army. He served as a translator and was cited "for conspicuous and meritorious service" by General Pershing himself. Doubtless more important than the citation to Macmillen was his meeting with Lillian Muir, a young French woman. They were eventually married in the U. S., but after the war Macmillen chose to settle in Paris, making annual tours of the U. S. as well as various European dates.

While still in uniform Macmillen took part in a musical program organized by Margaret Wilson (Woodrow Wilson's daughter and herself a recording artist) to be presented the night before the signing of the Versailles treaty. Macmillen was slated to play the Tchaikovsky Concerto accompanied by Blanche Selva (1884-1942), a distinguished French pianist and recording artist. As a courtesy, an invitation had been sent to the Prime Minister of Poland, but no one expected the Prime Minister of that newly independent country, one Ignace Jan Paderewski, to show up.

But Paderewski did. He arrived just as Macmillen began the Tchaikovsky (Macmillen told Whitlock that he never played better in his entire career than he did that night). After the program Paderewski, who had not touched a piano for a year and was starved for music, spoke to Macmillen and invited the young violinist to take a stroll with him while they talked about music. Paderewski's reaction to the concert, after so long a time away from music, must certainly have been a great satisfaction to Macmillen.

According to Whitlock, Macmillen was using a Gragnani violin then given him by a French priest during the war. The Gragnani is a fine violin but hardly in the same class with Stradivari, Amatis, Maggini, or Guadagninis. But the Speary booklet says that Macmillen owned a Stradivari, and that is confirmed by Alberto Bachmann in his *Encyclopedia of the Violin* (1925), who reports Macmillen owning a Strad dated 1722. One would also assume from Macmillen's (c. 1910) recording of the Second Movement of the Goldmark Concerto, that he was using a much finer instrument than a Gragnani for the recording. Jim Dixon wonders who now has Macmillen's Strad.

The Gramophone Monarch recording of the Goldmark concerto movement, with the New Symphony Orchestra conducted by Percy Pitt, reminds us of a fact of musical life. Nearly every noted violinist has his "big piece," a kind of bread-and-butter work that serves his turn. Macmillen's was the Goldmark. He played it at his debut in Vienna in the presence of the composer, who by then was quite elderly. After the work was concluded, Karl Goldmark stood up to applaud. Later, the two men met in a restaurant, and Goldmark told the young violinist, "You have played my concerto better than I have ever heard it played."

Needless to say, Macmillen realized he had a good thing going with the Goldmark and performed it at his first post-war appearance in New York. The noted music critic, H. E. Krehbiel said, "The player's noble tone, lofty serenity and reposeful conquest of the technical difficulties of the concerto made his playing a distinctly notable achievement."

Unfortunately, Macmillen never recorded the entire concerto, but the movement he did record with Percy Pitt, some ten years before his New York performance, certainly suggests that Krehbiel's words are not hyperbolic.

12 comments to JOHN SAM LEWIS, P.O.Box 194475, Univ. Sta., Arlington Texas 76019 (to be continued)

RR COMING ATTRACTIONS: Olympic label research and John Fletcher; Black Patti vs. Bennett ledgers; early 30s Crown discography with mxa.etc; the Leo Paul-Gene Austin HQ masters; Gene Kardos; Bennett-Bell connection; Mercury 5000 series; Associated-Muzak transcriptions research; pupils of Franz Liszt; the Blind Lemon Jefferson copyright legacy; Record Research Associates report; Johnny Dunn remembered; the saga of Henrietta Wakefield; and more



reprint from Record Changer Vol.14 No.7 March or April 1956



Label of the Month: From the collection of Perry Armagnac we present the only example known to the Syndicate of the American *Sterling* label! (Canadian Compo's label of this name is relatively common.) It is credited to the Nutmeg Record Corporation whose name also appears on 10 inch *Clover* and 7 inch *Marathon* labels (see this column March and September 1953). Lower part of label has black background with gold titling, and the Nutmeg name is in orange. Above the center hole, the name *Sterling* is in orange, white-bordered letters, upon a pale-blue band. At top, a pound sign appears in orange, edged with black shading, upon a white background. The label has a circular yellow border.

Sterling 4002: A side is as follows—*Excerpts From "The Courtship of Miles Standish"* (mx. on label—704; in wax—only 4002 A) by Albert S. Howson, recital. Original music composed and arranged by Elsie Brownell. The B side is shown in our illustration (mx. on label—705; in wax—705 A4). The A side is a serious recital with piano acc.; the B side is a parody of it. While Milt Gross' participation appears to be limited to authorship, the label features his name most prominently, possibly in the hope he would be taken as the artist. The actual artists seem to be "Mac and Lonnie."

These masters bear no relationship to any found on *Clover* or *Marathon* so far. The label claims registration in the Patent Office but no trace of same is found in the trademark files. Nutmeg was located, and did business, at Springdale, Conn. (postal address: P.O. Box 663, Stamford, Conn.) with Siegfried Sanders as President, as of Dec. 2, 1927, according to data from the printed copy of the *Marathon* trade-mark; of which Nutmeg claimed use since Nov. 15, 1927. New York City telephone directory for 1927-8 lists: Nutmeg Record Corp. at 551 5th Ave. *Clover* seems to date from 1924 or 1925 and *Marathon* began in 1927 (as claimed in trade-mark registration) and possibly lasted to 1929. Thus we can only guess that *Sterling* may fall in range 1924 to 1928 or 1929. Data on any other examples of this label or the source of the masters will be very much appreciated.

re: Behind the Cobwebs. All correspondence either to RR or George Blacker, 345 1/2 South Main Street, Cheshire Ct. 06410

Behind the Cobwebs *** we continue on his legacy!***

CARL KENDZIORA

"Label of the Month" reprints (cont'd from RR 227/228)

reprint from Record Changer February 1957



Now to the Label of the Month. This time we have a real obscure one called *Sunshine*, not to be confused with the Spikes' Brothers famous one of 1921 and Kid Ory fame! This one is claimed by Sunshine Phonograph and Record Co., St. Petersburg, Florida. It is a red label with all design and printing in gold.

This is the only copy we've ever seen and the "B" side is pictured. Full data on the record is as follows: *Sunshine* 4 - A. *Woodlark, Cuckoo and Frog* (J. F. Wagner) (8874-a); B. *The Nightingale and the Frog* (Ellenberg) (8873-a). Both sides are as by Royal Scotch Highlanders Band. The label claims "Recorded in St. Petersburg, Florida" on both sides. The masters are handwritten in the wax outside of the label and appear, by comparison, to be in the same handwriting and series of those on *Okeh*. This would date about January 1925 since *Okeh* master 8782 is December 1924 and 8966 is February 1925. Questions raised by this issue include whether they were actually recorded in Florida, whether they were issued on *Okeh* also or were recorded by *Okeh* for *Sunshine*, what other *Sunshines* are there and did any jazz items from *Okeh* come out on this label? (Oliver, blues singers, etc.!!!) These two sides are concert-band type performances.

Has anyone anything to offer on this label and its ramifications? We would like to know how long the label existed, the range of its catalog (?), whether the material was recorded for its use by *Okeh* or was regular *Okeh* material actually issued on *Okeh*, whether all *Sunshine* issues were of *Okeh* masters, and did any jazz come out on the label. Quite an order!

2000 pages) (unfortunately out-of-print, but in the revision stage with publication promised in the near future); his along with Allen O. Debus' COMPLETE ENTERTAINMENT DISCOGRAPHY (also in the revision stage);

PLAZA 5000 MASTERS SERIES (cont'd (9077 to 9088) from RR 227/8)

ROY SHECK'S TRIO
9077 10/12/29 At Twilight
(4141)
9078 " Dancing to an Old Refrain

MACY & SHALLE (The Radio Imps) ++
9079 10/14/29 Sergeant Flagg & Sgt. Quirt (I'll Tell the Cock-Eyed World)
(109028-3) (Above title remade 10/30/29)
9080 " Lily Lou
(4155) ++ These titles issued on Oriole 1738 as by "Howard & Doran"

EDDIE PEABODY, Banjo, Mando-Cello & Banjoline#
9081 10/15/29 St. Louis Blues %
(109029-3)
9082 " Some of These Days #

VIC RANDOLPHS & HIS ORCHESTRA
9083 10/16/29 Bottoms Up
(109022-3)
9084 " Turn On the Heat
(10923,-3,-4)
9085 10/16/29 If I Can't Have You (If You Can't Have Me)
(109024-1)

MAJESTIC DANCE ORCHESTRA
9086 10/16/29 Same Old Moon (Same Old June, But Not The Same Old You)
(109021-3)

DUBIN'S DANDIES
9087 10/16/29 What Do You Care?
(4170)

ROY CARLSON'S DANCE ORCHESTRA
9088 10/16/29 I Wouldn't Care (If You Cared for Me)
(4171)

(to be continued)

BRIAN RUST—"NEEDLE TIME".

**Folks! Hello! We would like to bring to your attention another work from BRIAN RUST. He's the editor of a very informative bi-monthly publication called *NEEDLE TIME*. Some of the articles we found research fascinating were *Reminiscing with Bill Challis*, *Benson Oran of Chicago & Fred Elizalde* (issue 5); *New Orleans trombonist Tom Brown in his own words* (#6); *Ray Noble, Adrian Schubert Discography* (#7); *Black Diamonds Band, Savoy Orpheans* (#8); *Les Crispwell of Billy Merrin fame-his story* (#9) -and latest issue No.10 (May 1987) *Hubert Elisdel of concert ballads genre*. In addition to these commanding articles you can find very informative reviews and subjects relating to other discographical and biographical matters. We would suggest you write to the secretary MARY RUST (NEEDLE TIME), 50 ULWELL ROAD, SWANAGE, DORSET BH19 1LN, ENGLAND - and get the details how you can SUBSCRIBE and also get the BACK ISSUES.

**Another matter: Needless to say! You should get all the available Brian Rust discographical volumes. They are tantamount for research. We consider Brian Rust to be one of the greatest scholarly compilers of discographical material in the world. Brian has come a long, long way in his career of more than 40 years of activity in his pursuit as a discographical scientist. As a testimonial to his prowess may we suggest you obtain his JAZZ RECORDS volumes (over 2000 pages), his AMERICAN DANCE BANDS 2 volumes (another work encompassing

his AMERICAN RECORD LABEL BOOK which we proudly offer (see page 24) -and numerous other Rust volumes on other discographical interests. Brian! keep up the good work... we need you. -cheers, LK for Colton&RR

(cont'd from p. 27)

Liberty Music Shop

410 MADISON AVE.
NEW YORK, N.Y.

EXPLORATORY DISCOGRAPHICAL
RESEARCH

of the
LIBERTY MUSIC SHOP Record
based on Jack Raymond's numerical list...
coordinated by Len Kunstadt

ABSTRACT - PART SIX

All recording locations presumed to be New York
unless otherwise emphatically listed as New York
or other geographic locations.

Addenda for RR209/10, page 12 (cont'd)

To Len Kunstadt From Richard Warren

Yale has the following Liberty Music Shop discs from
the part 12 of listing (if no comment, info. agrees
with that printed):

- L-363
- L-364 agree except title reads "Everything I Love"
rather than "Everything Is Love"
- L-365
- L-367 W-15-1 Through the Years, Drums In My Heart
from "Through the Years"
- W-14-1 Hamblina, Wildflower from "Wildflower"
Hayman-Younans from W-15; Stothart-Harbach-
Hammerstein, Youmans for W-14
- L-368 W-17-1 I Want to be Happy, Tea For Two from
"No, No, Nanette" Gasser-Younmans
- W-16-1 More Than You Know, Great Day from
"Great Day" Elton-Rose-Younmans
- L-369 W-19-1 Carolea from "Flying Down to Rio" Kahn-
Elton-Younmans
- W-18-1 Time On My Hands, Rise'n Shine from
"Smiles" [A] "Take a Chance" Adamson-
Gordon-De Sylva-Younmans
- L-350 L-351 L-352

more complete details, actual couplings documented by LK
L-365 WILLIAM SCOTT and his Cottillon Room Orchestra
Bette sides list "Dance Medley from 'Sweet Foot Forward'"
W-12-1 Date? Everytime
Shady Lady Bird
W-13-1 "What Do You Think I Am?"
Just a Little Thing With a Juke Box
Buckle Down, Winsocki
(all titles above credited to (Martin-Blane))

L-367 Different take 2 reported by Messrs. LK, Bob Colton,
Jack Raymond and Allan Sutton for "Through the Years,
Drums In My Heart". Richard Warren reported
take 1 (see his listing above).

further note on L-367/8/9 from Allan Sutton of Timonium, Md.:
"These three are unaccompanied piano duos, sold
in un-numbered album 'Flinner & Earle Piano Review
of Vincent Youmans' Music'."

more complete details, actual couplings documented by LK
L-353 2410-1 Date? Summertime (from "Porgy and Bess")
(Hayward-Gershwin)
2462-1 "The Man I Love (from "Strike Up the Band")
(Gershwin-Gershwin)
L-354 2463-1 "I Can't Give You Anything But Love, Baby
(from "Blackbirds of 1928") (Fleider-McHugh)
2463-1 "Blue Skies (Berlin)
L-355 2464-1 (on label), ARS 2410-1 in run-off grooves Date?
Tea For Two (from "No, No, Nanette")
2555-1 Date? Strange Enchantment (Lesser-Hollander)

and more from Allan Sutton

L-360 Mercer: I Loves You, etc. (pno Cy Walter) - mx. W-35-1
Walter: I Got Plenty o' Nothin' - mx. W-37-1
(note: side 2 is a piano solo, not a Mercer vocal
as shown in your listing)

L-361 Mercer: My Man's Gone Now (pno Walter) - mx. W-34-1
Walter: Bess, you Is My Woman Now - mx. W-38-1 #2
(per wax)

L-362 Mercer: Summertime (pno Cy Walter) - mx. W-36-1
Walter: There's a Boat, etc. - mx. W-39-1

(In case anyone's interested, original selling price of this
un-numbered 3-disc album was \$3.50).

res L-361 Lloyd Rauch of Queens Village, N.Y. confirms
Sutton's listing above, but adds composer and
song credits... (From "Porgy and Bess")
(Gershwin-Hayward) for W-31-1
-and (From "Porgy and Bess") (Gershwin-Hayward
and-Gershwin) for W-38-1 #2

LK note: Can anyone explain the strange mx.
listing W-38-1 #2? What does #2 refer to?

*** That's it folks for the Liberty Music Shop 78rpm
addenda section. If you can add more please send 'em
our way. Are there any couplings above L-363?
In our next addenda installment we will cover the
Liberty Music Shop rare 10" LP series including
photocopies of specimens. Were there any more LPs
after LMS 10081? Did LMS ever venture into 12" LPs?
Are there 1500s???

THE AMERICAN DANCE BAND DISCOGRAPHY
1917-1942

VOLUME 2
AMERICAN DANCE BAND DISCOGRAPHY

BRIAN RUST (continued)

CORRECTIONS AND ADDITIONS TO
BILL FRASE STEVE ABRAMS
1957 Drew Ave. S. 1600, 44th Ave.
Minneapolis Mn 55416 San Francisco Calif 94122

CORRECTIONS AND ADDITIONS TO BRIAN RUST'S
AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C)
compiled by BILL FRASE

Before continuing on with page 1521 (correction and additions)
we would like to insert this abbreviations section for your reference.

Additional abbreviations for the Brian Rust Dance Band Discography.

RECORD LABELS

- Art - Artiphon
- Bt - used along with Bel for Beltona
- BM - Bon Marche
- Clv - used along with Clt for Clearstone
- Cu - Curry
- Cr - Crown. I used the Cr abbreviation exclusively for Canadian issues.
Canadian Cr 81000 equals Dom 81000 and Stg 281000. However, the same
pseudonym was not always used on all three labels. Where differences are
known, I listed them, but there are no doubt many I did not know of.
Cr 91000 equals Stg 291000 and Roy 391000. The Crown label becomes
Melotone at about 91300.
- Columbia 4000 numbers are German and are prefixed "C" on the labels.
- Ebn - I think something like Ebn would be better.
- HGS - Herschel Gold Seal
- Kal - Kalliope
- Maat - MasterTone
- NP - New Phonics
- Opp - Opera (French)
- Ph - Phantasia
- Pfr - Perfectaphone
- PL - Playtime
- Pan - 1003 series is Brazilian
2000 series is Australian (R-2000 are British)
07000 are Italian
183000 are Spanish
- Pr - Puritone
- SC - Symphonie Concert
- VOCALISTS (It should be noted that these abbreviations apply mainly to singers
of the twenties and early thirties. It is possible that some of these initials
are the same as other, lesser known, band singers, but it should be readily
obvious when these initials do not apply to these singers.)
- BU - Bill Coty (sometimes spelled Cady) FL - Frank Luther
- DR - Dick Robertson AH - Arthur Hall
- SL - Scrapy Lambert CB - Chick Bullock
- IK - Irving Kaufman EB - Eddie Thomas
- JK - Jack Kaufman EH - Ernest Hare
- AF - Arthur Fields HE - Harold von Emburg
- SB - Smith Ballou LC - Lou Conrad
- FM - Frank Munn JW - Jerry White
- EF - Elmer Feldkamp FB - Frank Sylwano
- TS - Tom Stacks JM - Johnny Marwin
- SG - Sid Garry LH - Leroy Montessanto
- JMA - Jerry Macy

- PEUDONYMS
 - "RW" - Robert Wood "TW" - Tommy Weir
 - "MY" - Marwin Young "AS" - Arthur Seelig
 - "JA" - Jim Andrews "RH" - Ralph Haines
 - "TF" - Tom Frawley "GB" - George Beaver
 - "JF" - Jimmy Flynn "RW" - Ray Wynn or
 - "RL" - Roland Lance Ray Wynn
 - "RL" - Rodman Lewis "HN" - Harold Noble
 - "HW" - Harry Woods "CH" - Chester Hale
 - "LH" - Larry Holton "CD" - Charles Dickson
 - "PH" - Frank Harris
- What a shame there was such a shortage of female vocalists in the twenties!

(continued from RR 227/228)

- 1521 Mx 108317 eq. Mx 3291-A, Mx 108314 eq. Mx 3292-A. Change "may be" to
"are" in the note. Delete here, add to Haring.
Mx 108377 eq. Mx 3347-A. This and Mx 3348 above on page 1521 both
also listed under Haring. Which correct? Mx 3348 take D.
Mx 3375 listed in vol. 1 under A1 Alberta as being Haring, but is
not listed there. Mx 108397 eq. Mx 3376-A on Ro 764 also as A1
Alberta.
- I Can't Make Her Happy is Mx 3412-C
Mx M-161-1 & M-164-2 issued on Master 109.
- 1522 Correct Mx for Swane is 3247
Mx 4527 add to title (Intro: Love Flower)
The following Mxs are known to have been used:
4537, 4538
4543, 4544
6479, 6480
6493, 6495
Add: Mx 6498 By The Pyramids Br 2183
6503, 6504
Change "Austin" Wyllie to "Allister" Wyllie
Bamboo Bay is Mx 8249
Broken-Hearted Blues -p3 is Mx 8251
9395, 9396
9398, 9399
Falling is Mx 9450
Down In Maryland is Mx 9455
- 1523 10899 11892
10908 11894
10921 11900 and has a vocal
10929 11903
10958 11915
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RECORD RESEARCH

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**DIGGIN' THE
GROOVES**
BOB DAVENPORT

It's with a little disappointment that I start this column for this issue of RR, as the receipt of reissue LP's has been dismal for this period. Hopefully it'll be better next time.

Let's get started with three releases from that fine
Hainbridge label (P.O. Box 8248, Van Nuys, CA 91409-8248). These
are not reissues, but still worth of mention here:
BT6268: "The Sounds of Love" features the artistry of Peter
Nero at the piano with such playing some great standards.
BT6269: "The American Boss" Hainbridge feature two pianists,
the superb team of Ferrante & Teicher, whose perfor-
mances are always exciting.
BT6269: We go across the sea to England for this one called
"Incomparable" featuring the orchestra of the late
Mantovani, conducted by Stanley Black. This is
beautiful music.

From RCA two items that were omitted last time. The first is on their new Novus label:
3904-1-R: Some fine jazz sounds featuring the sax of James Moody.

5634-1-RB: The other is on the reactivated Bluebird Label:
A two record set featuring Sonny Rollins in quartets.
Progressive jazz at its best.

Moving on the A label that has been around a long time,
and has had many super reissues. This is Jazz Archives (333 West
J 52nd St., New York, N.Y. 10019).
JA-50: Here is "Swing Jackpot", and it's "Big Bands On the
Ballroom Boogie". All presumed reissues. It's

Air/On the Screen, 1947-1954, unBSSed, 1954. Features an interesting potpourri of items. Featured are Tommy Dorsey's "On the Beach" (Krupa's arch., Shop Fields & His New Music, Paul Whiteman (live from the Palace Hotel in San Francisco), Jan Savitt, Jimmie Lunceford, Harry James (with and without Helen Forrest), Bob Crosby, Jimmy Dorsey, Joe Marabba, and Leno Hayne (studio arch., as well as Pres. Lila Lane in a number from "Blues in the Night" film. I'd say this is a worthy addition to anyone's collection!

Just when I thought I had things under control, I see I "blew it"! - - When reviewing the Biainbridge items I completely overlooked thier BCB6101 (a prefix which denotes compact disc releases. Here we have the beautiful Biahann Carroll with the Duke Ellington Orch. under the direction of Duke's son, Mercer. All of the tunes are good, old standards sung as only Biahann can sing 'em.

This is the first time I have received a compact disc for review, and so need to tell you it's a system that has really caught on in today's market. There have been some older things released in this format, but not many. Will bring you news of them whenever I hear of them.

And that does it! ~ ~ Send your comments and questions to me at 221 Prune Tree Dr., Healdsburg, Ca 95448-4335 with a stamped envelope if you need a reply. Also, I can send you details of my custom taping service when directed to the above address.

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Swingin' Away, A Basket of Blues, Number 12, My Debts, Mr. Cab, He May Be Your Man
Got the Best of Me, Brown Skin, Big Black Limousine, Blues for Robert Calvin, Slim
Serpent, Hey Big Texas.


LP 1002 - VICTORIA AND HER BLUES: VICTORIA SPIVEY (vo), own piano and organ; Eddie Barefield, alto and clarinet; Pat Wilson drums.

Great Spivey, When I Was Seven, Tell About Meats, Mr. Diddy, So Long Buddy, From Broadway to 7th Ave., Brooklyn Bridge, Thirty Years, Cool Papa, New York Mean, New

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